UNIVERSITY OF TORONTO WIND SYMPHONY

STEPHEN CHENETTE, CONDUCTOR

WITH

UNIVERSITY OF TORONTO CONCERT BAND

MACMILLAN THEATRE

3 P.M.

SUNDAY, JANUARY 27, 1985

PROGRAMME

Victory Symphony — Ludwig van Beethoven

Eroica: Variations and Fugue on a Promothean Theme, op.35 — Ludwig van Beethoven arr. by Lothar Klein

INTERMISSION

Thus Spake Zarathustra — Richard Strauss transcribed by Mark Hindsley

with the U of T Concert Band

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PROGRAMME NOTES

Victory Symphony — Beethoven

The Victory Symphony is the original version of the second part of Wellington's Victory, Opus 91, which is also known as the Battle Symphony. This musical curiosity was written by Beethoven to celebrate the victory of the Duke of Wellington over French forces near the Basque city of Vittoria, in 1813. Johann Nepomuk Maelzel, best known as the inventor of the metronome, was building a device called the Panharmonicon, a giant mechanical orchestral machine, run by air pressure and capable of playing a number of different instruments. Wellington's Victory was composed for the Panharmonicon, and Beethoven wrote as if he were writing for real wind instruments. There were delays in getting the machine to work, however, so Beethoven rescored the music for conventional orchestra, and it is best known in this second version. It was quite successful, and profitable, in its day. In the opening, trumpets representing the British and French forces play on opposite sides of the stage. The melody of God Save the King is prominent in the Victory Symphony; among other things, it is used as the subject of a fugue.

Eroica: Variations and Fugue on a Promothean Theme, op.35

Beethoven
arr. by Lothar Klein

In October, 1802, Beethoven sold to his publishers two sets of variations for piano, of which he wrote: "..I have included them in the numerical list of my greater musical works, and this all the more because the themes are original." The better known of the two sets is his op.35, in Eb, which include a coda and fugue. Because Beethoven later used the theme in the fourth movement of his third symphony, the op.35 is usually subtitled "Eroica", but he had used the same theme earlier in the finale of the Prometheus ballet music and in the Contradance No.7. The setting for Concert Band includes thirteen of Beethoven's eighteen variations.

LOTHAR KLEIN joined the Faculty of Music in 1968. German-born, he studied composition in Berlin with Boris Blacher, and received his academic training in the U.S. He holds a Ph.D. degree from the University of Minnesota. His music has been performed by major orchestras in Canada, the United States and Europe, and at international music festivals at Tanglewood, Mexico City, and Berlin. He has provided the following comments:

"Necessity, the mother of invention, is responsible for this instrumental reworking of Beethoven's Promethean theme. As a teacher of band scoring, not able to find a convincing text, each variation formed a weekly class assignment, with my solution being demonstrated the next week. In musical terms, their original aspect might be found in the fusion of modern wind sonorities - complete with saxophones, muted brass, and chimes - with the Beethoven style. At best, the comparison might be made with Stravinsky's reworking of Bach; at worst, with Schoenberg's instrumental forcefeeding of Strauss waltzes."

Thus Spake Zarathustra

Richard Strauss
transcribed by Mark Hindsley

The opening bars of Thus Spake Zarathustra are among the most widely recognized moments of music in the orchestral repertoire. Over a low pedal, the trumpets softly sound C-G-C-, the World-Riddle theme which, in various rhythmic guises, will pervade the entire work. As it builds to a glorious climax, the opening represents the vision of the first sunrise for the re-awakened Zarathustra.

Strauss composed the work in 1896, and it is based directly on Nietzsche's famous book of the same name. The evolution of Strauss's musical aesthetic was strongly influenced by Nietzsche, whose writings

he admired and in whose theory of the Superman he was a believer.

Strauss himself gave this explanation of the work: I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as an homage to Nietzsche's genius, which found its greatest expression in his book "Thus spake Zarathustra".

The music is in the form of a free fantasia unified by the C-G-C motif. Strauss gave titles to various sections of the work. These titles do not provide a clear road-map for the listener, but rather suggest the underlying moods which inspired Strauss's musical images.

"Of the Inhabitants of the Unseen World"
(which includes two short pieces of Plainchant)

"Of Great Yearning"

"Of Joy and Passion"

"Grave Song"

"Of Science" (a complex fugue)

"The Convalescent"

"Dance Song"

"Song of the Night Wanderer"

The last section reaches its climax with twelve tollings of the midnight bell and passes into the "Epilogue", where the work ends in quiet mystery. Against the unresolved chord of C-E-F# in the trombones, the high winds play B Major chords, and the bass intones the "World Riddle" theme in C.

Programme notes compiled by Stephen Chenette

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL

Flute

Alex Brooks, North Bay
David Greve, (piccolo), Markham
Ronald Korb, Pickering
Laura Nashman, (principal), Toronto
Leslie Newman, (piccolo), Lacombe, Alb.
Vi-Kyung Park, Korea

Bb Clarinet

Laurie Bell, (principal), Kingston
Eric Evans, Unionville
Pauline Farrugia, Etobicoke
Karen Karnay, Hamilton
Michael Rusinek, Thornhill
Ameene Shishakly, Baie d'urfe, Que.
Jim Smith, Thunder Bay

Tenor Saxophone

Maurizio Rossetto, Downsview

Baritone Saxophone

Diane Drysdale, North York

Trumpet

Pree Austin, Guelph
Douglas Court, Toronto
Valerie Cowie, Toronto
Robert DeVito, Pinegrove
Daniel Johnston, Toronto
Mark Needs, Toronto
Daniel Timmermans, Sarnia

Trombone

Eric Anderson (bass trombone), Prince Albert Sask.
Steven Armstrong, Oshawa
John Dugan, Thornhill
John Loretan, Aylmer, Quebec
Dave Sisler, St. Catherines

Tuba

John Bender, Hanover
Simon Morrison, Winnipeg
Michael Redner, Port Hope

Oboe

Joanne Allen, (principal), Edmt.
Anne Harris, North York
Stephen Williams, Victoria B.C.

English Horn

Stephen Williams, Victoria B.C.

Eb Clarinet

Laurie Bell, Kingston Ont.

Bass Clarinet

Martin Arnold, Toronto
Scott Naykalyk, Milton

Alto Saxophone

Andy Gough, Sarnia
Robert Heppelle, (principal), Kenora

Bassoon

Bill Cannaway, (contra), Scarb.
Eric DeGray, Morrisburg
Larkin Hinder, (principal), Tor.

French Horn

Linda Bronicheski, Sudbury
Deborah Dodds, Toronto
Barbara McIntosh, Winnipeg
Colleen Young, Trenton

Euphonium

M. Barrington Hall, Toronto
Julie Tomljenovic, Scarborough

String Bass

Jessica Monk, Toronto

Percussion

Joseph Cordi, Toronto
Paul Ormandy, Godrich
Stephen Skoutajan, Toronto
John Thompson, Halifax, Nova Scotia
David Wilson, Scarborough

Harp

Laurel Federbush, Ann Arbor, Mich.
Sharlene Wallace, Oakville

Manager/Librarian

Karen Karnay

UNIVERSITY OF TORONTO CONCERT BAND

Flute

Vivian Goffart, Toronto
Lucy Lafontaine, (piccolo), Toronto
Alex Russell, (piccolo), Toronto
Joanne Stevens, Winnipeg

Clarinet

Lorie Adams, Agincourt
Zubin Austin, Bramalea
Alison Duncan, Toronto
Britta Elmberg, Toronto
Ruthann Gillham, Scarborough
Christopher Morris, Mississauga
Mark Saresky, Hamilton
George Schmid, Toronto
Suzanne Simon, Hudson, P.Q.
Leslie Stewart, Mildmay
Ruth Weber, Montreal, P.Q.

French Horn

Sandra Jones, Owen Sound
Susan Mawdsley, Calgary, Alta.
Karen McKelvey, Toronto
Janet Sargent, Hudson, P.Q.

Tuba

Annette Gruno,(manager lib.), Toronto
David Lum, Toronto

Oboe

Lawrence Charge, Richmond Hill

Saxophone

Fred Hagerman, Toronto
Tom Newton, Rexdale
Gabor Vaski, Rexdale

Bassoon

Jeffrey Burke, Oakville

Trumpet

Kay Burke, Toronto
Stan Klebanoff, Willowdale
John McGregor, Scarborough
Gordon Shephard, Scarb.
Jack Tmannetje, Ancaster
Margaret Wolf, Toronto

Trombone

Ross Harwell, Toronto
Paul Van Der Bank, Scarb.
Clint Ward, Hudson, P.Q.

Euphonium

Peter Bergamin, Agincourt
William Way, Gander, Nfld.

Next U of T Wind Symphony Concert, Ezra Schabas, Cond.
March 23, 1985, 8 p.m. MacMillan Theatre Free

Upcoming Events:

Thursday Afternoon Series/Faculty of Music Early Music Ensemble
January 31, 1985 2:10 p.m. Walter Hall Free

U of T Chamber Orchestra, David Zafer, Cond.
February 5, 1985 8 p.m. Walter Hall Free

Faculty Artists Series
February 16, 1985, 8 p.m. Walter Hall
$9/$5 students, seniors

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestral, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.